DOCUMENT RESUME

ED 143 036 CS 501 761

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TITLE A Study of the Effects of Authoritarian and Democratic Directing Styles on Actors Who are Cognitively Complex and Cognitively Simple.
PUB DATE [76]
NOTE 43p.; Study prepared at Bowling Green State University

EDRS PRICE MF-$0.83 HC-$2.06 Plus Postage.
DESCRIPTORS *Acting; *Behavioral Science Research; *Cognitive Style; *Complexity Level; *Dramatics; Human Relations; Individual Characteristics; *Interaction; Theater Arts
IDENTIFIERS *Directing (Theatrical)

ABSTRACT

The purpose of this study was to investigate the interactive effects of cognitive complexity and directorial style on changes in actors' perceptions of self-worth and in their cognitive complexity and effects on their attitudes toward a particular theatrical task. Authoritarian and democratic directorial styles were examined. Subjects, 32 members of a theatre experience class at Bowling Green (Ohio) State University, were first tested to determine their levels of cognitive complexity and their perceptions of self-worth. After participation in the theatrical task, data obtained from posttesting did not support the hypotheses that cognitively complex actors would increase in complexity under democratic direction, that democratic direction would produce a decrease in self-worth in cognitively simple actors, that authoritarian direction would produce a decrease in self-worth in cognitively complex actors, or that the interaction of complexity and directing style would affect actors' perceptions of group atmosphere, attitudes toward the director, or attitudes toward other group members. Other differences in attitudes between the two groups of actors, however, were noted. (KS)

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ED143036

A Study of the Effects of Authoritarian and Democratic Directing Styles on Actors Who are Cognitively Complex and Cognitively Simple

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Recently theatre scholars have become interested in evaluating the actor/director relationship in the light of the discoveries of the behavioral sciences. To those ends Vohs and Willis (1967) adapted Kelman's (1961) three processes of social influence (Identification, Internalization and Compliance) to the actor/director relationship. The focus there, however, was upon differences in subsequent actor behavior. The present study was an attempt to investigate the effects of the actor/director relationship resulting from the interaction of specific directing styles and specific types of actor personalities. The focus here was upon differences in specific actor personality characteristics and attitudes rather than observable behavioral tendencies.

The purpose of this study was to investigate the interactive effects of cognitive complexity and directorial style on changes in self-worth and complexity and on the attitudes of participants in a theatrical task. The theoretical framework for the use of cognitive complexity as both an independent and dependent variable was based on various studies which resulted directly or indirectly from George A. Kelly's theory of personal constructs. Forming the basis for identification of differing directing styles were studies dealing with democratic and authoritarian leadership qualities exhibited in groups.

Kelly developed a system for the study of the personality which would encompass the process used by the individual in his

estimation of others and the means by which this information is organized (Kelly, 1955). Kelly's theory assumes that each individual has his own set of constructs for perceiving and dealing with his social world. As a method for assessing these personal constructs, the Role Construct Repertory Test was devised.

Cognitive complexity as a personality variable has been discussed by several authors (Bieri, 1966, 1955; Barron, 1953; Leventhal, 1957; Lundy and Berkowitz, 1957; Higgins, 1958; and Tripodi and Bieri, 1966). An individual's complexity plays a part in his ability to respond to his environment. "Cognitive complexity is a concept which is intended to reflect the relative differentiation of the person's construct system." (Bieri, 1966). This ability to differentiate the behavior of others is believed to result from experience and exposure to particular cognitive domains (Bieri, 1966; Mayo, 1959; Sechrest and Jackson, 1961; and Haven, 1967). The cognitively complex person has more constructs available for construing the behavior of others than does the cognitively simple individual, resulting from his greater differentiating abilities. Bieri suggests that the complex individual would be more versatile in his social response and more capable of making finer distinctions among the various aspects of his

social world than would the cognitively simple individual. Scott (1963) found that with an increase of information concerning a particular cognitive domain, cognitively complex individuals are prone to re-organize their appraisal of that domain to thus increase differentiation.

Grove and Eisenman (1970) investigated a variety of personality correlates of complexity and simplicity. Concluding their article they stated:

> Preference for complexity seems associated with a more open life style, with less defensiveness, and generally, with a more creative approach to life. Preference for simplicity and/or symmetry is associated with a simpler more rigid outlook and probably reflects a need for simple order.

In 1971, Vincent DeSalvo described the characteristics of cognitively simple and cognitively complex individuals.

> In terms of the behavioral patterns, cognitively simple individuals are the most concrete, and are characterized by undifferentiated schema which lead to gross categorization of the "fit-don't fit" variety. Futhermore, such schema minimize the potential for generating conflict or ambiguity or for resolving ambiguity by any means other than over-generalizations. Such individuals tend to operate as categorical "black-white" thinkers, with a predisposition to divide their social world into opposing camps. On the other hand cognitively complex personalities are the most abstract and are able to handle a greater degree of diversity or inconsistency in their environment. They

> possess a greater potential to discover and utilize information about a range of stimuli at a given time. They possess the capability to entertain a greater number of conflicting schema simultaneously and thus have the potential to be creative and novel in their thinking.

This description provides a basis for the predictions made in the present study. It appears from the foregoing that cognitive complexity may be a variable affecting actor's perceptions of the theatrical situations in which they are involved.

The underlying differences in authoritarian and democratic leadership styles may be summarized in terms of the amount of goal and "means control" exhibited by the leader. Authoritarian leadership my be identified by

> the extent to which the leader attempts to determine and control goals to be achieved and the means to be followed to reach goals by the members and by the group. (White and Lippitt, 1960).

In contrast, democratic leadership is identified by

> the extent to which the leader attempts to get the group to adopt or develop group methods or group procedures by which goals are to be determined, means to be selected and progress to be evaluated. (White and Lippitt, 1960)

The degree of structure imposed upon the group, the individual autonomy of group members, the reward orientation and the existence of consideration, warmth and support among

the group members and leader will vary directly as a function of the directing style imposed.

Studies on leadership styles and organizational structure lead us to believe that the behavior and attitudes of an individual can be affected by the leadership style to which he is exposed. With this in mind, it was felt that the actor/director relationship could be affected in the same manner. In an attempt to investigate that relationship, the researchers chose to manipulate directing styles and the cognitive complexity of the actors. In view of previous literature concerning cognitive complexity and preferential behavior (Barron, 1953; Tuckman, 1964; Petronko and and Perin, 1970) the researchers felt that the cognitively complex individual would prefer a more open structural organization in which his more adequate information processing abilities could be exercised. In contrast, cognitively simple individuals would seem to prefer a hierarchial structure in which there exists a definite authority figure and that which is expected is clearly defined. The researchers also felt that cognitively simple individuals would perhaps be more frustrated and confused when forced to participate in a more ambiguous situation, a situation in which he would not only have to contribute, but acknowledge the contributions of others. Similarly, a frustration reaction would be expected of the cognitively complex individual when

working within the rigid conditions of the authoritarian directing technique. White and Lippitt (1960) suggest that "frustration, if felt as a personal failure, is a blow to self esteem."

In view of the foregoing, the following hypotheses were suggested when actors differing in cognitive complexity are exposed to differing directing styles:

1. Cognitively complex actors will increase in cognitive complexity under democratic direction.

2. Cognitively simple actors will not increase in cognitive complexity regardless of the directing style employed.

3. Democratic direction will produce frustration in cognitively simple actors affecting a decrease in self-worth scores.

4. Authoritarian direction will produce frustration in cognitively complex actors affecting a decrease in self-worth scores.

5. There will be an interaction of cognitive complexity and directing style which will affect the actor's perception of group atmosphere.

   a. Cognitively complex actors when exposed to a democratic directing style will perceive group atmosphere more positively than will cognitively simple actors exposed to a democratic directing style.

   b. Cognitively simple actors exposed to an authoritarian director will perceive group atmosphere more positively than will cognitively complex actors exposed to an authoritarian director.

6. There will be an interaction of cognitive complexity and directing styles which will affect the actor's attitude toward the director.

   a. Cognitively complex actors exposed to a democratic directing style will have more positive attitudes toward their director than will cognitively simple actors exposed to a democratic directing style.

   b. Cognitively simple actors exposed to an authoritarian directing style will indicate more positive attitudes toward the director than will cognitively complex actors exposed to an authoritarian directing style.

7. There will be an interaction of cognitive complexity and directing styles which will affect the actors attitude toward other group members.

   a. Cognitively complex actors exposed to a democratic directing style will indicate more positive attitudes toward other group members than will cognitively simple actors exposed to a democratic directing style.

   b. Cognitively simple actors exposed to an authoritarian directing style will indicate more positive attitudes toward other group members than will cognitively complex actors exposed to a democratic directing style.

METHOD

The independent variables of this study were three: cognitive complexity, directing styles and the director. To determine subject complexity, the Role Concept Repertory Test devised by Bieri and further revised by Gourd was used. (Gourd, 1973). Differing directing styles were authoritarian and

democratic. Two directors were used to complete the 2 by 2 by 2 experimental design allowing for the measure of main director effects as well as interaction effects.

Five dependent variables were chosen to detect differences in the perceptions of group members and changes in complexity and self-worth according to the way in which they were affected by the independent variables. An adapted version of the semantic differential used by Wayne R. Smith (1970) was used to determine attitudes of group members toward the director. The semantic differential described by Fiedler (1964) was used to measure Group Atmosphere. Two additional questions were added by the researchers to determine the degree of commitment felt by group members toward the group and their participation in the task. The attitude toward group members was determined through the use of a questionnaire concerning the perceived value of contributions made by the group members and director to the final production. Changes in cognitive complexity were determined by administering the same adapted version of the Bieri RCRT as was used for the selection of subjects of high and low complexity prior to the rehearsal period. The testing instrument used to determine changes in self-worth was a variation of the Self-Esteem Inventory (SEI) developed by Coopersmith (1967).

Subjects who participated in this study were members of a Speech 141 (Theatre Experience) class at Bowling Green State University in the Spring, 1974. All students in Speech 141 were pre-tested to determine cognitive complexity. The selection of the final 32 subjects for this study was affected by two conditions. First, only those subjects whose scores on the RCRT revealing the most extreme indications of cognitive complexity (CC) and cognitive simplicity (CS) were eligible. Second, only those subjects who appeared at the "cover auditions" (designed by the researchers to preclude any perception of connection between the RCRT and selection for participation in the theatrical task) could be selected. Scores of the 32 subjects who participated in the theatrical task ranged from 92 to 273 as follows:

CC: 92 - 137 CS: 143 - 273

The 32 subjects were divided into eight experimental cells. Each homogeneous cell was composed of four CC or CS subjects. A directing style and director were assigned to each cell allowing the following cell composition:

Director A / CC / Authoritarian	Director B / CC / Authoritarian
Director A / CC / Democratic	Director B / CC / Democratic
Director A / CS / Authoritarian	Director B / CS / Authoritarian
Director A / CS / Democratic	Director B / CS / Democratic

Open scenes were used as the theatrical task. Open

scenes are composed of lines of dialogue having not obvious contextual meaning or relationship. The plot, motivation and characterization must be developed by the actors and/or director. For this study, the same set of 24 one-line statements were used in each of the experimental cells. Eight different plot outlines were developed for use by the eight experimental cells. Differences in the amount of actor input for the production of the scenes was a function of the directing style employed. Under the authoritarian directing conditions the open scenes were completely and thoroughly developed by the director in terms of plot, character description, motivation, stage blocking, character business and all other aspects of production. In contrast, actors in the democratic groups were asked to develop and embellish the basic plot and character outlines. Rehearsals were held twice a week for two and ½ weeks. Each cast met for five 2 - hour rehearsals.

That the director did indeed follow the specific behavioral parameters designed for authoritarian and democratic directing styles was indicated by the data obtained from observer reaction sheets completed by a theatre faculty member and a graduate student in theatre throughout the rehearsal period. The observers recorded the nature of director behavior and the degree of director dominated communication.

The observer data indicated that both directors strongly addhered to the parameters established for directing styles.

The pre-task test for cognitive complexity was administered prior to the development of the experimental cells. The pre-task test for self-worth was administered at the first rehearsal period. Tests measuring actor attitudes toward the director, group members and perceptions of group atmosphere were administered five days after the presentation of the scenes in an effort to preclude the immediate effects of audience reaction. Post-task tests for changes in cognitive complexity and self-worth were also administered at that time.

RESULTS

The data obtained from the pre and post task tests for cognitive complexity were submitted to univariate analysis of covariance. Additional post hoc tests were employed to determine differences in cell means. Results obtained from the pre and post tests measuring self-worth were also submitted to univariate analysis of covariance. The data obtained from the semantic differential on group atmosphere and attitude toward the director were submitted to factor analysis. The results (Factor scores) were then submitted to multivariate

analysis of variance and discriminate analysis. The data from the test measuring attitude toward group members were submitted to a univariate analysis of variance. Throughout the study only those differences exceeding the .05 level of confidence were considered to be statistically significant.

Cognitively Complexity: Analysis of Variance. An adapted version of the Role Concept Repertory Test was administered to all subjects on two occasions. To determine whether any of the experimental conditions affected the subjects cognitive complexity, pre and post cognitive complexity scores were submitted to three-way analysis of co-variance. (FINN, 1972) Table 1 displays the results of this analysis. A significant Director by System interaction was revealed.

Neuman Keul's post hoc tests were employed to determine differences among cell means. (Kirk, 1968) The results of these tests may be found in Table 2. This table reveals that the means were significantly different for row one, column 1 (director A, democratic directing style) suggesting that regardless of their initial complexity scores, those subjects exposed to director A and democratic directing techniques decreased in cognitive complexity more than the subjects in any of the other cells.

Table 1

SUMMARY TABLE FOR ANALYSIS OF VARIANCE

COGNITIVE COMPLEXITY

Source	d.f.	Mean Squares	F-Ratio	p
Director (D)	1/23	2125.87	2.14	.1564
Complexity (C)	1/23	2041.60	2.06	.1645
System (S)	1/23	1761.09	1.77	.1954
DC	1/23	166.53	0.16	.6856
DS	1/23	4877.87	4.92	.0366*
CS	1/23	387.54	0.39	.5378
DCS	1/23	799.88	0.78	.3841
Error	1/23	990.21		

*Significant at the .05 level of confidence.

Table 2
RESULTS OF NEUMAN KEULS' POST HOC TEST FOR
DIRECTOR BY TECHNIQUE INTERACTION

	1	2	3
2	63*		
3	22	51	
4	12.6	50.4	.2

*Significant at the .05 level of confidence.

Self-Worth: Analysis of Variance. To determine whether any of the experimental conditions affected the subjects perception of their self-worth, pre and post self-worth tests were submitted to three way analysis of covariance (FINN, 1972). No significant interaction or main effect was revealed.

Group Atmosphere. To determine if any of the experimental conditions resulted in differences in group atmosphere, the raw group atmosphere scores from the semantic differentials were first submitted to Factor Analysis (Univariate and Multivariate Analysis of Variance, Covariance, and Regression, National Educational Resources, Inc., Ann Arbor, Michigan, 1972.). The variables chosen were those with the highest and purest loadings from the factor analysis. In the interest of proportionality four were selected for Factor I (Immediacy) and three for Factor II (Success). Though no third factor emerged, one scale was sorted out to be included in subsequent analysis.

When the factor scores obtained from the Semantic Differentials were submitted to Multivariate Analysis (See Table 3), no significant interactions were found. However, two main effects, Complexity and System, were found to be statistically significant.

The discriminant function coefficients (a product

Table 3

Summary Table for Results of Multivariate Analysis for Group Atmosphere

Source	df	F-Ratio	P of F
Director	3/22	0.88	.4655
Complexity	3/22	22.60	*.0001
System	3/22	8.71	*.0006
Director and Complexity	3/22	.32	.8116
Director and System	3/22	.48	.7028
Complexity and System	3/22	2.61	.0769
Director and Complexity and System	3/22	1.64	.3458

*Significant at the .05 level of confidence.

also of the Multivariate Analysis of Variance) for those main effects may be found in Table 4. It is apparent from Table 4 that differences in complexity were discriminated primarily on the basis of differences in Factor II (Success) scores and secondarily on the basis of Factor I (Immediacy) scores. It is also apparent from Table 4 that the differences in the entire system were discriminated primarily on the basis of differences in the Factor II (Success) scores.

In order to display the relative differences between the ratings of cognitively complex and cognitively simple actors with respect to Group Atmosphere, each cell mean was multiplied by it's corresponding discriminant function coefficient and these items were summed to obtain a centroid for each cell. The centroids are displayed in Figure 1. It is obvious from the figure that complex actors rated group atmosphere as generally more successful (cooperative, supportive, and successful) than did the cognitively simple actors, and secondarily, as more immediate (friendly, lots of fun, close, and warm) than did the cognitively simple actors. Group commitment (as measured by the single scale) was the least important.

In order to display the relative differences in the ratings of actors exposed to an authoritarian style of

Table 4

Summary Table for Discriminant Function Coefficients for Group Atmosphere

	Immediacy	Success	Cohesiveness
Complexity	-0.96	-1.15	-0.58
System	-0.54	-1.20	-0.77

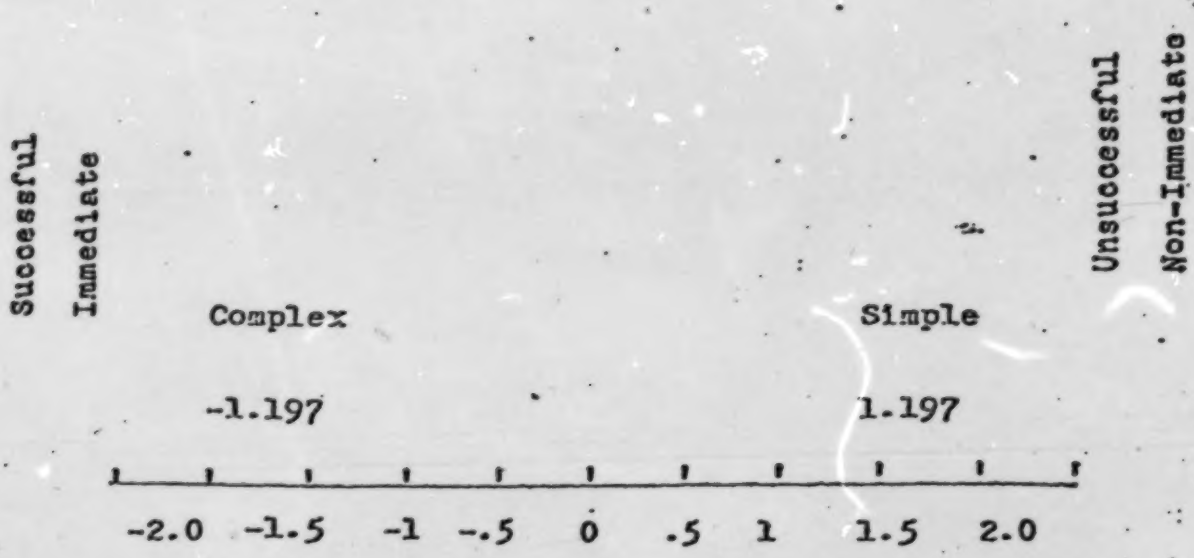

Figure 1

Centroid Measure for the Ways Cognitively Simple and Cognitively Complex Actors Rate Group Atmosphere

directing as opposed to actors subjected to a democratic style of directing, centroids were also computed. These centroids are displayed in Figure 2. It is obvious from that figure that actors assigned to the authoritarian system rated group atmosphere as generally more successful (cooperative, supportive, and successful) than did actors who were exposed to the democratic style of directing. It is also obvious from Table 4 that commitment and immediacy were least important in describing group atmosphere with respect to the system of directing.

Attitude toward directors. To determine if any of the experimental conditions resulted in differences in attitude toward the director, the raw scores were first submitted to Factor Analysis. Ten factors emerged. Due to the relative strength of the number of acceptable variables in each of the factors, the variables with the highest loadings from all 10 factors were subjected to subsequent multivariate and discriminant analysis.

When the factor scores obtained from the semantic differentials measuring attitude toward director were submitted to Multivariate Analysis of Variance no significant interactions or main effects were found. Since the main effect for cognitive complexity so nearly approached significant ($p > .056$), results of the discriminant analysis were also computed. They revealed

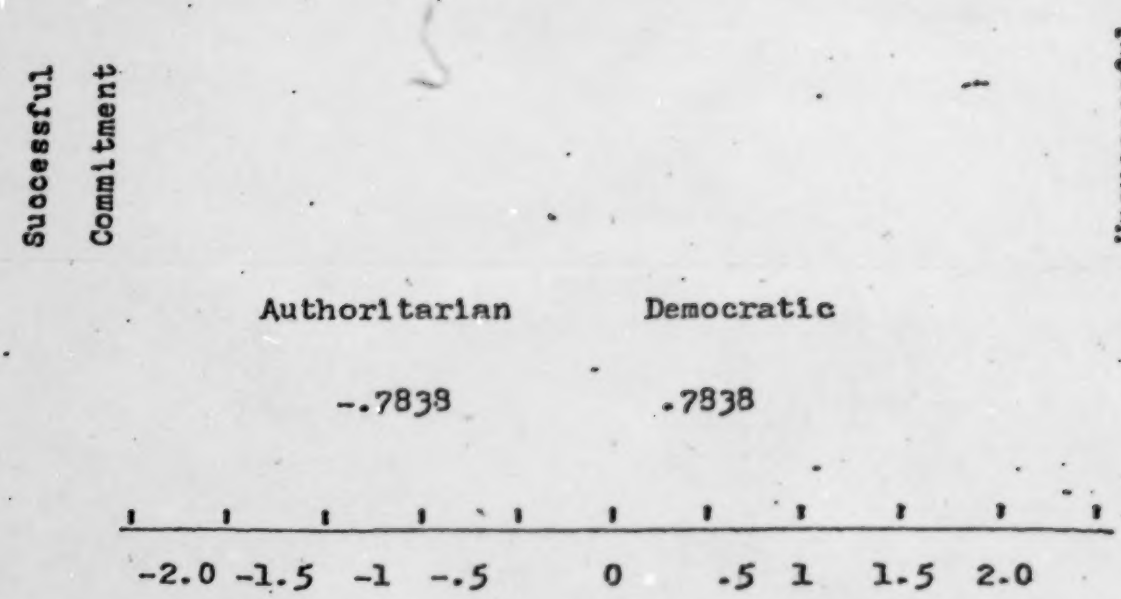

Figure 2

Centroid Measure for the Ways Actors with Democratic and Authoritarian Directors Rate Group Atmosphere

a significant difference. ($p > .0483$). Because of the contradictory nature of the two statistics further post hoc analysis was conducted.

The discriminant analysis revealed three primary factors which best described the differences, they were Factor 3 (Actualization), Factor 9 (Perception) and Factor 1 (Worth). (See Table 5) In order to display the relative differences between the ratings of cognitively simple and cognitively complex actors with respect to attitude toward the director, centroids were computed and are displayed in Figure 3. It is obvious from Figure 3 that cognitively complex actors perceived their director,whether authoritarian or democratic,as generally more positive with respect to the third Factor, Actualization (stimulating and outgoing), the eighth factor, Perception (sensitive, friendly and communicative) and the first factor, Worth (successful, good, honest, satisfying, intelligent, kind sincere, sophisticated, and competent.)

Attitude toward group members. The data obtained from the test measuring attitude toward group members were submitted to univariate analysis of variance. No significant interactions were found. However, two significant main effects for complexity and system were identified. (See Table 6)

Table 5
Discriminant Function Coefficients of Factors for Attitude Toward Director

	FACTOR	COEFFICIENTS
1.	Worth (Value)	0.5717*
2.	Freedom (Liberal)	0.3846
3.	Actualization (Extrovert)	0.7847*
4.	Immediacy	0.0946
5.	Functionality (Open Mindedness)	0.0409
6.	Informal	0.3777
7.	Security (Safety)	0.3149
8.	Perception (Communication)	0.6936*
9.	Warm	-0.2307
10.	Touchable	0.3407

*These factors were selected due to high loadings.

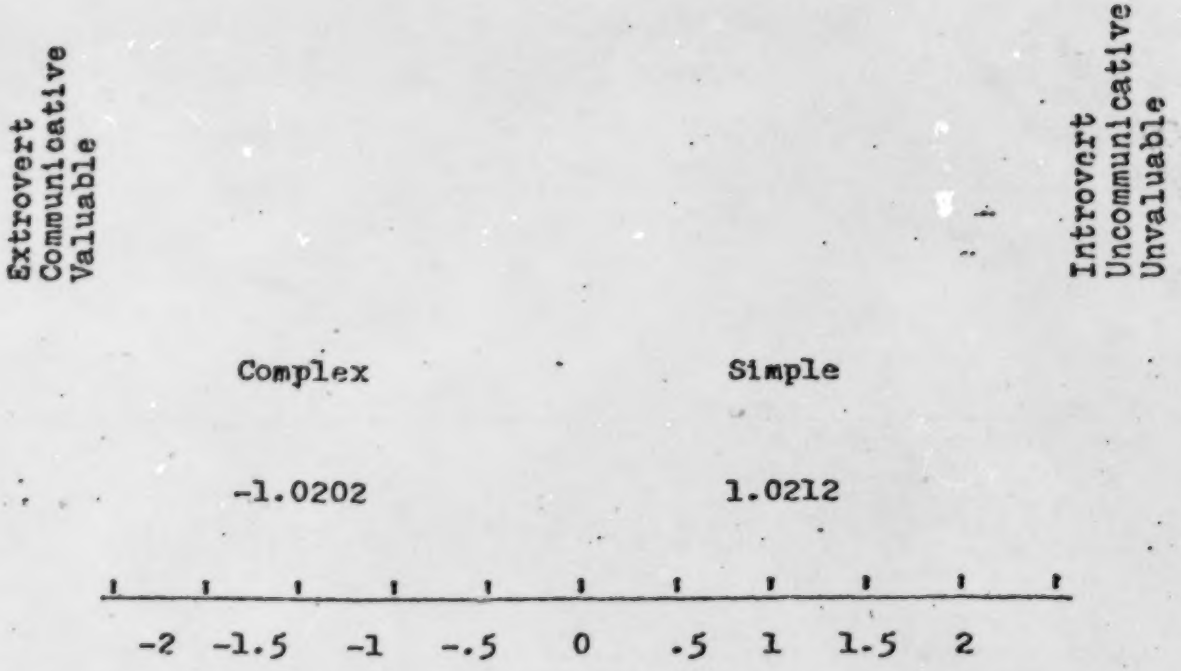

Figure 3

Centroid Measure for the Ways Cognitively Simple and Cognitively Complex Actors Rate Attitude Toward The Director

Table 6
Summary Table for Results of Univariate Analysis for Attitude Toward Group Members

Source	df	F-Ratio	P of F
Director	1/24	2.70	0.1132
Complexity	1/24	11.31	0.0026*
System	1/24	4.95	0.0358*
Director and Complexity	1/24	0.83	0.3702
Director and System	1/24	3.07	0.0927
Complexity and System	1/24	0.04	0.8400
Director and Complexity and System	1/24	0.55	0.4656

*Significant at the .05 level of confidence.

It is apparent from the means listed in Table 7 that those subjects exposed to the democratic style of directing rated their fellow group members more positively than did the subjects exposed to the authoritarian style of directing. It is also obvious that those subjects who were higher in cognitive complexity rated their fellow group members more positively than did subjects determined to be cognitively simple.

DISCUSSION

The first hypothesis, that cognitively complex actors will increase in cognitive complexity under democratic direction was not supported by the results of this study. In addition, Hypothesis 2 (Cognitively simple actors will not increase in cognitive complexity regardless of directing style) was not supported. However, an examination of the results generated from the pre and post task comparison of cognitive complexity scores indicated that regardless of their initial complexity, those subjects exposed to the democratic direction of director A increased significantly in cognitive complexity. These results may be explained in relation to other studies in the area of cognitive complexity.

Concerning the development of cognitive complexity, Bieri (1966) suggests that as a child grows older he increases

Table 7
Display of Means for Attitude
Toward Group Members

Cognitively Simple Groups	Cognitively Complex Groups
5.69	4.91
Democratic Groups	**Authoritarian Groups**
5.04	5.56

in his ability to discriminate among the types of behavior he encounters in his social world. This increase in discrimination or differentiation would be reflected in an increase in cognitive complexity. In addition to the effects of significant others upon the development of cognitive complexity Bieri suggests that increase in demands upon children to assume various types of social roles (wage earner, parent substitute, etc.) could accelerate the differentiation of social dimensions of experience. Thus, Bieri proposes that "experience with more different kinds of social behavior yield greater differentiation."

Similarly, Mayo (1959) found results revealing high cognitive complexity in fraternity members. Her study supports the hypotheses that increased experience in the interpersonal domain is accompanied by an increase in cognitive complexity.

As it was designed, the democratic directing style provided a greater opportunity for the actors to express their creative impulses. This atmosphere allowed for a trial and error approach in the development of the open scenes in rehearsal thus affording the actors greater exposure to the theatrical process. Rather than merely executing the director's demands, they had the opportunity to search for, and select alternatives throughout the play producing process. Individual

responsibility in this process would be greater for the democratic cast members as all decisions were based upon group approval rather than director demand. It would be expected that interpersonal communication would necessarily be greater among democratic cast members as they worked together to achieve the group goal. Thus, it would seem reasonable that the group centered structure of a democratic directing style (allowing for a greater exposure to the facets of the play producing process and an increase in exposure to the interpersonal domain) would produce a stimulus condition conducive to the increase in cognitive complexity.

Scott (1962) investigated the effects of environmental stimuli upon the subsequent reorganization of an individual's cognitive structure. He found that cognitively complex individuals were prone to reorganize their concepts in response to additional information in such a way as to increase differentiation. As cognitive complexity is defined in terms of differentiating abilities it was expected that the CC actor would respond to the more multidimensional experience afforded under the democratic directing style to thus increase in cognitive complexity.

The results of this study, however,indicated that not all democratically directed groups increased significantly in cognitive complexity. An interaction of the director with his democratic directing style produced the significant increases in

cognitive complexity. There can be no doubt that leadership styles, although identical in principle, will vary in execution from leader to leader. Haythorn (1956) suggests that group member behavior is in part determined by the personality of the leader. Personality factors can also affect the quality of interpersonal relations that develop among the group. In terms of cognitive complexity, Bieri (1966) suggests that consideration of the quality of interpersonal relations as well as the quantity of those relations as feasible determinants in the development of cognitive complexity. With regard to the results found in the present study, it can only be said that there existed some personality variable in Director A or within the particular group mixes which, when combined with the democratic directing style, produced an atmosphere affecting an increase in cognitive complexity.

Hypothesis 3, democratic direction will produce frustration in cognitively simple actors affecting a decrease in self-worth scores, and Hypothesis 4, authoritarian direction will produce frustration in cognitively complex subjects affecting a decrease in self-worth scores, were not supported.

Significant changes in actor perception of self-worth as measured by the Self-Esteem Inventory (SEI) were not found in the present study. Self-Esteem (self-worth) is defined by Coopersmith as being a personal evaluation of the self in

terms of capability, significance, successfulness and worthiness. It is suggested that high regard for oneself depends upon perceived success as measured by the approaching or meeting of aspirations in a valued area. Additionally, Coopersmith suggests that self-esteem may vary across different areas of behavior or activity.

White and Lippitt noted the relationship between autocratic leadership and the expression of frustration in group members. The authors suggest further that frustration (if viewed as personal failure) can be a blow to self-esteem. Thus, it was suspected that if the directing styles opposed the actor's natural preferences for the manner with which the task should be dealt, frustration could result. Further, if the actor valued success in the theatrical task, inability to perform under the directorial conditions would lead to a perception of personal failure thus affecting self-worth. It was suspected that the freedom of democratic direction would produce frustration in the CS actors. Additionally, CC actors were expected to respond with a frustration reaction in the rigidity of the authoritarian style. It was felt that this frustration would be reflected in a change of score on the SEI.

The lack of significant changes in actor perception of self-worth may be explained in the following ways. In

general, subjects in this study were not theatre majors. It is assumed that success in the theatrical task did not have the same value or importance for the non-theatre major as it might have had for the student of acting or directing. Although participation in the open scenes fulfilled one of the many course requirements, it was not the only factor upon which the students grades were based. Thus, as self-worth is related to the perception of success in a valued area, lack of changes in scores on the SEI may be explained in terms of the low value assigned to the task by the subjects. Under those conditions, success or failure could have little bearing upon changes in self-worth.

Self-esteem was also found to be an appraisal of oneself, consistent with those attitudes expressed by the significant others of one's social world. Test results measuring differing attitudes revealed that in terms of group cohesiveness, cognitively complex subjects and those subjects in democratic groups rated fellow group members more positively. In addition, cast members under authoritarian directorship saw themselves as being more successful. It would appear that these positive feelings toward the self and toward group members would serve to combat any feeling of frustration which might have resulted from working within an organizational structure

which opposes the personality preferences of its members.

Finally, it is generally maintained that an individual whose self-worth has been significantly altered by some specific incident will revert to the customary level of appraisal when conditions resume their normal course. In this light it may be suggested that the impact of the acting experience was either not a significant environmental change to alter self-worth, or the 5 day period between the production and the administration of the post-task SEI was sufficient time to allow for the resumption of the original estimation of self-worth.

Hypothesis 5, 6, and 7 were rejected. No interaction of cognitive complexity and directing style was found to affect the actor's perception of group atmosphere, attitude toward the director, or attitude toward other group members. However, some interesting results did occur.

After careful examination of the results, the researcher found that significant differences in the attitudes and perceptions of cognitively complex subjects and cognitively simple subjects were apparent. These differences were obvious in three of the dependent variables, group atmosphere, attitude toward the director, and attitude toward other group members.

Cognitively complex actors rated group atmosphere as more successful and immediate than did the cognitively simple actors. The cognitively complex subjects also rated the

director more positively in terms of 3 factors: (1) Actualization (stimulating, and outgoing), (2) Perception (sensitive, friendly , and communicative) and (3) Worth (successful, good, honest, satisfying, intelligent, kind, sincere, sophisticated and competent.) Finally, the attitude of the cognitively complex actors toward other group members was rated as more positive than that of the cognitively simple actors.

Perhaps these differences in attitudes are appropriate and due to the complexity of the individuals involved in the research. The results of this study indicate that, regardless of the directing style to which they were exposed, the cognitively complex subjects exhibited more positive attitudes than did the cognitively simple actors. The play producing process could be one of frustration to the more cognitively simple individuals. The definition of cognitive complexity by Bieri and others implies a more versatile response system and a multidimensional means of viewing the world on the part of cognitively complex individuals. Perhaps the cognitively complex individuals are able to cope with any situation to which they are exposed with greater flexibility.

The findings of this study also reveal differences in attitudes of those exposed to authoritarian and democratic leadership. As a whole, the subjects in the groups exposed to

authoritarian directing techniques rated group atmosphere more positively in terms of their perceived success. They perceived the group atmosphere as more cooperative, supportive, and successful than did subjects exposed to democratic leadership. Considering the studies of White and Lippitt, Likert, and Haythorn, this particular finding was not expected. Perhaps, though, it can be explained by the internal structure of the groups. The democratic groups were allowed to determine the group goals and to make all decisions relating to the functioning of the groups. On the other hand, the subjects in the authoritarian groups were not allowed to take any part in decision making. The authoritarian groups were forced to comply to the director's decisions. They were offered only one way of achieving the goal. Consequently, they did not have an opportunity to accept or reject the ideas and opinions of other group members. The democratic groups, on the other hand, were given this opportunity. Accepting one idea necessitated the rejection of a number of other ideas, ideas to which others of the group may have been deeply committed. Perhaps, the members of the authoritarian groups perceived the group atmosphere more positively because there was no apparent conflict in the decision making process. Group members were never afforded the opportunity to express negative feelings

as were members of the democratic groups. The fact that the actors had had no previous experience and perhaps wanted more decisive leadership may have also affected results.

Differences in attitudes of authoritarian and democratic groups twoard other group members were also noted. In this case, however, the subjects in the democratic groups rated their fellow members more positively than did the subjects in the authoritarian groups. The most obvious explanation for this finding is simple. The testing instrument used to measure the attitude toward other group members was composed of 10 questions. Each group member and the director were to be rated on a scale of 1 to 6. However, eight of the ten questions dealt primarily with contribution to the success of the group or group atmosphere. The most positive ratings were to be given to those who contributed most frequently. The authoritarian groups were not given the opportunity to contribute, whereas, the democratic group members were encouraged to participate in every aspect of the rehearsal period.
The amount of interpersonal contact was increased in the groups led by the democratic director. It appears that the democratic groups assigned more positive ratings toward other members because of the social climate imposed on the group by the director.

Obviously, the many limitations inherent in the

design and execution of the study could have affected the results. The researchers chose Speech 141 students as subjects. From the total number of individuals who took the Bieri REP test only those subjects who auditioned for the scenes were available for participation in the study. Consequently, those subjects from the parent population representing the extreme highs and lows in cognitive complexity may not have been available. Many of the subjects had complexity scores which fell mid-way between the extremes. The cell groups were obviously not as pure as they should have been in this respect.

The small number of subjects and the number of cell groups was perhaps the most crucial limitation. The researchers had expected the system of directing to which actors were exposed as well as the complexity of the subjects to interact to affect the actors' perceptions of the situations in which they were involved. Specifically, in regard to Group Atmosphere, the results were not significant. Still they approached significance. (.0769). It is likely that further research with increased power may provide support for the expected results.

Although the limitations are apparent, this study provides support of further research in the area of the

actor-director relationship. Obviously, one system of directing cannot be said to constitute the "best" means of achieving the desired end product. However, actors exposed to authoritarian or democratic systems of directing do respond differently to those environments. Their attitudes and perhaps even their behaviors are affected. Differences in the perceptions of cognitively complex and cognitively simple subjects are also indicated. There seems little doubt that future research related to the actor-director relationship could provide fruitful information. Yet, few studies have been conducted which examine the actor-director relationship. Two valuable studies in this area have been Porter's study (1973) and Trauth's study (1975). Porter examined the effects of directing styles on director influence, the emotional climate of the rehearsal and actor attitudes. Porter's development of a categorization system which examines director/actor interactions is an important step. His results indicate a strong relationship between specific director behaviors and actor's feelings and attitudes. In short, the behavioral climate of the rehearsal/production situation is most strongly influenced by the director, i.e., his behavioral directing style.

Trauth's study (1975) further demonstrates the usefulness of a system such as Porter's for the study of the director-actor relationship. These studies, as well as the

present one, provide evidence that further research in this area (while it is obviously necessary) may also be fruitful. It would seem that careful study of the rehearsal process as a behavioral system will yield information enabling directors to improve the overall quality and value of the theatre production experience.

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